

JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

**GODCHILD**

AS RECORDED ON 'BIRTH OF THE COOL'

ARRANGED BY GERRY MULLIGAN

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8055

MUSIC BY GEORGE WALLINGTON

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## **GODCHILD (1949)**

### **Background:**

Gil Evans' apartment on 55<sup>th</sup> street became a hangout for many musicians who came to visit, listen to music that Gil borrowed from the library (Prokofiev, Bartok, and Ernest Bloch were some of the composers Evans was studying at the time), sleep, and hang out with other musicians. Some even came to live with him for indefinite periods. The door was always open, even if Evans was not there. He said that if someone took something like money without telling him, that person probably needed it more than he (Gil) did. Among the guests who came to the apartment were Charlie Parker, Dave Lambert, Blossom Dearie, John Carisi, George Russell, John Lewis, Johnny Mandel and Gerry Mulligan.

It was at Evans' apartment that Carisi, Russell, Mulligan, Mandel and Lewis discussed the formation of a small band that would duplicate the sound and homogeneity of the Claude Thornhill big band. Evans had been its chief arranger and musical director before and after World War II, but he and the pianist had parted amicably by 1948 because Thornhill no longer wanted to continue the 'modern jazz' direction Evans favored.

One of the musicians whom everyone envisioned in the trumpet chair was Miles Davis. Not only was Davis interested, he took the ensemble over, calling rehearsals and getting the band a gig at the Royal Roost. By that time Mandel had gone to California to establish residency there, but everyone else contributed music. Mulligan wrote the most material that was recorded, but for many years his considerable contribution to this ensemble was not properly acknowledged.



*Gerry Mulligan, 1979*

The ensemble ceased to exist by 1950, leaving behind twelve sides for Capitol Records and two radio broadcasts. Some of the sides were not released at the time, and the response to the ensemble was generally not very enthusiastic. When eleven of the Capitol sides were released on LP in 1956, the reaction was overwhelmingly positive, particularly in Europe. In 1971, all twelve recordings appeared on LP in Europe, and released in the U.S. in 1972. These recordings are considered as important as the Armstrong Hot Five and Seven, the series by the Ellington band from 1940-42, and Davis' *Kind of Blue*.

Except for a rare few, historians now consider The Miles Davis Nonet one of the most important ensembles in the history of jazz. Certainly such composers as Shorty Rogers, Andre Previn, Marty Paich, John Graas, Jack Montrose, Manny Albam and Andre Hodeir were heavily influenced by the nonet, as their music shows.

Happily, many of the original parts of the sides recorded, plus parts for other compositions and arrangements for this ensemble, were discovered in three cartons of music that Miles Davis put into storage in Philadelphia and reclaimed after his death. In 2002, my edition of 12 scores from the repertoire of this ensemble was published by the Hal Leonard Corporation. An article detailing the editing process and errata in the folio itself will be published by the Journal of Jazz Studies in 2010.

These Jazzlines Publications are extensively re-edited, and I now consider these new editions definitive.

### **The Music:**

*Godchild* is identified on the parts as *Wallington's Godchild*. This was a very popular jazz tune in 1949. Several big bands had an arrangement of it in their books.

Mulligan not only wrote this version for the nonet, but created a setting for the Claude Thornhill Orchestra in 1948.

### **Notes to the Conductor:**

The two main issues with the Nonet book in general are:

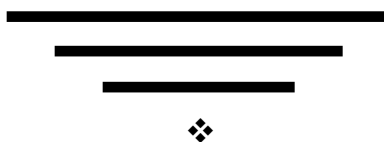
- 1) Instrumental balance, so that the French horn and tuba are not buried
- 2) French horn and Tuba are two instruments that tend to 'speak' slower than the other horns, which can drag the tempo. It can take many hours of practice for this music to sound proper; it took many hours for the original players to interpret this music so that the arrangers were satisfied. Careful rehearsals and patience are the keys to success here.

Mulligan did not like heaviness in his music, a key reason why he led an ensemble without a piano for many years. So 'lightness' is the key word when rehearsing and playing this piece. Gerry also did not like his music played too fast, so please observe the tempo on the original nonet recording.

All of the nonet pieces can be opened up for solos, and I encourage the band director to let the musicians blow!

**Jeffrey Sultanof**

**-April 2010**



# GODCHILD

## SCORE

(AS RECORDED BY THE MILES DAVIS NONET)

MUSIC BY GERRY MULLIGAN  
ARRANGED BY GERRY MULLIGAN  
EDITED BY JEFFREY SULTANOF

MEDIUM SWING ♩ = 160

(BRUSHES - PLAY TIME)

DRUMS

1

2

3

4

(4)

(A)

A. SX.

B. SX.

TRP.

HN.

TBN.

TUBA

PNO

BASS

D. S.

NOTE: THE WRITTEN PIANO PART THROUGHOUT WAS NOT PLAYED ON THE RECORDING.

A. SX. *mp* *Cresc.* *mf*

B. SX. *mp* *Cresc.* *mf*

TPT. *mp* *Cresc.* *mf*

HN. *p* *Cresc.* *mf*

TBN. *mp* *Cresc.* *mf*

TUBA *p* *Cresc.* *mf*

PNO *mp* *Cresc.* *mf*

BASS *mf*

D. S. (6) (7) *mf*

9 10 11 12 13

Detailed description: This is a page of a musical score for a jazz ensemble. It features eight staves: A. Saxophone, B. Saxophone, Trumpet, Horn, Trombone, Tuba, Piano, and Bass/Drum. The score is in 4/4 time and consists of measures 9 through 13. The key signature has two flats. The saxophones and trumpets play melodic lines with dynamics ranging from *mp* to *mf*. The piano part includes complex chord progressions and triplets. The bass and drums provide a steady accompaniment. The score includes performance instructions such as *Cresc.* and *mf*.

**(B)**

A. SX.

B. SX. *p* *mp*

TPT.

HN. *p*

TBN.

TUBA *p*

PNO. *p* *mp*  
A<sup>b</sup> A<sup>o</sup>7 B<sup>b</sup>m7 B<sup>o</sup>7 E<sup>b</sup>m7 D<sup>9</sup> D<sup>b</sup>m7 G<sup>b</sup>7 C<sup>m</sup>7 B<sup>m</sup>7

BASS *p*  
(PLAY TIME) (4)

D. S. *p*